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Commentary: The film of 'Watership Down'; Hunter S. Thompson

In fashionable disarray

By Peter Thornton

JOHN CORNFORTH:
English Interiors 1790-1848
The Quest for Comfort
144pp (32 colour illustrations, 130
black-and-white), Barrie and Jenkins,
£15.

In this book John Cornforth has ferreted out a rich assemblage of contemporary views of rooms in English houses. It is supposed to cover the years between 1790 and 1848 but the pictures, watercolours and drawings, mainly date from the Regency period. The author has also allowed himself some latitude, and included the famous views of Peppercorn's study and a view of the library at Woburn in the late 18th century. The most extreme divergences, however, lie in fact, planned a book that would embrace a far longer period but decided to concentrate on the Regency in the hope that this would make his work "more useful to restorers and designers".

If, as the blurb puts it, the author's intention was to provide inspiration "to those engaged in restoration, designers for the theatre, film and television, social historians and furniture historians", he ought surely to have organized his material chronologically. He clearly had difficulty in deciding how to plan the book, claiming that there was no completely logical and satisfactory way of establishing an order for the illustrations. So, being an omniscient architectural historian with an extensive knowledge of our great houses and their history, he has organized the material house by house.

Had the material been marshalled chronologically, a certain amount of repetition could have been avoided (the fact that people began to use the library as a drawing-room in Regency times is noted in several places) and the pattern of historical development would have been more readily apparent. It might be argued that, by treating the subject by houses, one can follow that development in each house but there are in fact very few instances where we are shown views of a particular room at different dates. One suspects that the author had plotted something much more ambitious, which would have included not only the present offering of watercolours, drawings and prints from the fairly short period, but also later material, including all photographs. This would have provided an exciting pictorial history of many of the houses. It seems that Mr Cornforth's entertaining and erudite potpourri of the houses were composed with this much larger task in mind, but they do not truly complement the present selection of illustrations, with its more limited scope. Perhaps it is churlish to complain, since what we are given is, at the least, a relatively unfamiliar material. In addition we get brief histories of the houses and their owners, which are lively and well written.

Mr Cornforth's book will give us a better understanding of interior decoration and room arrangement in the past. In the past few years there has been an enormous upsurge of interest in this facet of social history which touches upon the history of architecture and the of furniture as well. This is, therefore, no mere esoteric study; it has direct and vital application to the restoration of historic houses.

The author has himself already assembled much useful information in his *English Decoration in the 18th Century* (1974), where, with John Fowler as co-author, and we have Mark Girouard's *Revolutions of Country-house life and organization*, and the pioneering work on Baroque court etiquette by H. Murray Boyle. As a result of these studies, and much other work, our attitude to the presentation of the interior of historic houses is changing rapidly and, I am sure, for the better. With our growing understanding of these houses in general it is of course easier to justify the kind of expenditure their conservation and restoration can entail, since one is able to present the visiting public with a far clearer idea of why these houses were built, of the aspirations of those who commissioned them, and of the way in which the life was lived in the various rooms at different periods. We are thus



A Chelsea interior: Thomas and Jane Carlyle at home at 5 Cheyne Row, London, in 1857 (detail). Robert Taft's picture is reproduced in the book reviewed here.

not merely continuing to prop up antiquated structures, delightful and romantic as they may be; in making their former purpose more evident we are, let us hope, making it more obvious why it is essential that a truly representative selection be properly preserved.

In his book Mr Cornforth seeks to explain why the recording of interiors in the form of drawings and watercolours, mostly amateur and usually showing scenes of domestic life, became so popular during the Regency period. He seems to consider this as a peculiarly English phenomenon, but it was in fact just part of a large movement that affected both Europe and America. There are a great many Biedermeier equivalents and the genre derives from the sort of scenes depicted by Lavigne and others in Paris in the 1780s, and reaching back through Baudouin, Gravelot and Chardin to the Dutch painters of the seventeenth century.

The author speaks of the "five strands" in this book, the interest of the artist, the artist's own surroundings and that of the professional antiquarian-topographer in recording interiors of secular as opposed to ecclesiastical places of interest. Although, for instance, he sees these two strands present in the views of the rooms at Strawberry Hill done in the 1780s, Horace Walpole was surely not interested in domesticity; he was recording his achievements as an antiquarian and more of taste because a sufficient number of people wanted to know about them. These were not private records for enjoyment within the family. Indeed, all views of interiors by men of an antiquarian cast of mind were surely records for dissemination among like-minded connoisseurs who were not particularly interested in comfort or domestic taste. The same argument only came to affect the appearance of the interior by creating, through their publications, a widespread interest in the acquisition of ancient furnishings objects, which soon posed the problem of how these treasures should be disposed about the room. For with antique furniture, which rarely comes in sets, one cannot achieve unified effects, and this encourages haphazard arrangements.

As the fashion for furnishing rooms with antiques caught on, the owners of great houses who already possessed old furniture soon learnt to scatter it in the approved manner. Moreover, such fashionable display helped to disguise much wear and tear; the pattern of a worn carpet or of a faded chair was all too starkly revealed if one sought them formally against the wall in the manner originally intended, whereas such blemishes will seem perfectly acceptable in an "antiquarian" arrangement. The justification for Mr Cornforth's subtitle, "The Quest for Comfort", is that during his period a comfort ought to be greatly admired; on the Continent, as Frances Trollope and many others noted at the time, European were impressed by the sturdy and sensible character of English furniture, by the way even small gentlemen's houses tended to have well-to-do carpeting in the main rooms, and by the planning which, even if it had hardly been improved, it was then considered revolutionary. But comfort was otherwise no new concept, and I personally believe that the *Parlours of 1630* did not lose, as Mr Cornforth implies, what would be understood by the term, for they gave much

thought to the planning of houses for civilized living. They were also skilled upholsterers, demonstrating how a strange sense of wellbeing could be contrived through this textile art, and have a degree of bodily comfort hitherto unknown might be achieved by means of skilful disposition of padding on seat-furniture.

In fact it was not so much comfort which was introduced during Mr Cornforth's period as inferiority, and the English were certainly responsible for bringing this into fashion long before anyone else. It is to be seen in the way Englishmen (and even a few women) were perfectly happy, from the 1760s onwards, to have their portraits painted while sitting in chairs from which the protective covers of checked linen had not been removed—something no Frenchman would have countenanced—and this finds an echo in the way the English gentleman's comfortable riding coat was adopted to become standard dress for gentlemen all over the Western world—hence *redingote*. Informality was introduced into room ornamentation around 1800. The views of Aubrey House on Camden Hill drawn in 1818 still show the formal arrangement of the previous century, but many other illustrations in the book show the dissolution of such formality, as the sofas are swung out from the wall to flank the fireplace at right angles (e.g. Chastellary Park), and round tables are introduced and placed in the middle of the room with a cluster of chairs around them (e.g. Dignor Park). These changes first took place in the drawing-room (and in libraries, which, as we have seen, were being converted into com-

fortable drawing-rooms). On the other hand, dining-rooms remained formal until well into the century (e.g. Sledmere in 1847).

Of course there was often a time-lag, for fashion penetrated individual houses at different rates. Not many houses were done over frequently. Only slavish followers of fashion who were also very rich would alter the décor of their rooms more than once in twenty or thirty years, although they might tinker with their arrangements more often (there was of course a strong incentive to alter one's town house rather more often than the one in the country). But when they finally did do over a room they tended, more often than not, to make quite a thorough job of it; it is hard to agree with Mr Cornforth's claim that "the room furnished in the style of one particular period was always the exception". A surprisingly large number of illustrations in his own book surely belie this claim, as with the picture of Bromley Hill which is on the jacket. The décor is all of a piece and the presence of a pair of bullwork pedestals (presumably old) only reflect advanced fashionable tastes of the day for did not the Regent himself collect old Baulle? What gives the old but-out-of-date seat-furniture is retained, it is often totally disguised either by being re-upholstered or by being provided with loose-covers and suite with the rest of the antedecor (e.g. at Whitby). Indeed, by furnishing a room with an entirely new unified arrangement (i.e. window-curtains, seat-covers, table-cloths, floor-carpets, etc) and also new wallpaper or painted decoration, one could in fact totally

change the appearance of a room even if the basic architecture remained unaltered. A specialist in architectural history might still have been able to recognize Talman's characteristic form of pilaster in the lower library at Chatsworth after it had been done over in 1820 or so, but the current scheme and most of the other features were in the latest taste, so that the few old items (e.g. a rococo console table) blended with the new décor and became quite unobtrusive. Because most people still feel it is pleasant to furnish their rooms with pieces which inevitably mean pieces from different periods, or at least not *en suite*, there is a strong tendency to believe that the rule in historic houses should have and have always looked. And now that a few people are beginning to suggest that this may not have been the case and that having an antique standing in a fashionable room was the exception rather than the rule in former times, those who adhere to the old view seek examples of the retention of old pieces in new schemes where they can. But the truth seems to be that, before the antedecor phase from which we have not yet emerged, those who could afford it despised their old furniture to the nursery (e.g. that at Aubrey House), the middle bedrooms, and the outlying farms—where they have been jubilantly retrieved by a later generation.

Mr Cornforth includes a water-colour of Reusshaw where there was a translucent roller-blind painted to look like stained glass. He believes this is the only one known but I suspect they were all that rare, because George Smith illustrates a proposal for one in *Die Haushehl, Furniture and Interior Decoration*. Second, we are shown views of Eaton Hall with a new-Gothic archway, one of which is the Victoria and Albert Museum—bold Regency style in this style. In one of the Buckler views which Mr Cornforth does not reproduce one may see a cloth hanging down the back of the chair like a skirt, and a table facing apron or rubber. This device was intended to mask the "outside back" of the chair so that it could stand about in the middle of the room without displaying its otherwise unbecoming back to the visitor. Just such a device is to be seen in the almost contemporary views of Burglhey House, where an eighteenth-century armchair, but being furnished with a leather to hide its raw back, stands at the end of the room, and is now expected to stand out on the floor, ready to be pulled up round a sofa-table. It could no longer hide its back against the wall in the way its maker of a generation earlier had intended.

includes only a few prize, complete carpets. Instead it reflects the taste of a connoisseur who had the judgment to acquire important pieces, risking the scorn of his Oxford friends who laughed at his "moth-eaten fragments". That beautiful fragments can have so much appeal as whole examples has only recently been generally recognized. Equally exciting are the textiles, again particularly those of Safavid Persia, where the collection is probably richer than that of the Victoria and Albert Museum. These are less well known than the carpets, but they often achieved as high a level of artistic distinction. Some are based on the style of miniature paintings, and depict scenes from Persian legends. Outstanding is a sixteenth-century velvet brocade in silver and gold, where heavenly beings known as *peris* are seated in a landscape of cloudbanks, birds and flowers. It is a rare delight to find so many beautiful examples in one volume.

The collection has been catalogued by Friedrich Spühler, Curator at the Museum of Islamic Art in Berlin. Scholarly though his presentation is, his caution in making attributions sometimes leads him into descriptions so vague as to be without value. A classification such as "40-called North West Persian" raises more issues than it solves. Another Persian medallion carpet of the mid-sixteenth century he describes as being of court manufacture, but adds inconclusively "perhaps from Tabriz, Kashan or Isfahan". Thus the collection is not so much a catalogue of Persian carpets, but a collection of Persian carpets, which, for fifty years during the

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JEAN BLONDEL:
Political Parties
A Genuine Case for Discontent?
Stip. Wildwood House, £5.50
paperback, £3.95.

Students of politics came late to the study of parties. Many of the post nineteenth-century works on the subject—The English Constitution, The Law of the Constitution—agreed to ignore the subject as incompatible with the premises upon which the Victorians understood a free government was based. As late as 1919, that great Victorian paternalist James Bryce could write to Dicey that "the tendency to groups is a deadly bacillus in modern legislatures. When one comes to the study of parties, one is struck by the fact that he did not anticipate developments which have taken to the discredit into which legislation have fallen".

For the modern political scientist, of course, such attitudes belong to the prehistory of his subject. Yet as remarkable how little the contemporary explosion in the social sciences has contributed to our understanding of the dynamic of parties beyond what is contained in those strange classics, *Democracy and the Organisation of Political Parties* (1903) by the Irish émigré Michael Ostrogorski, and *Political Parties* by the dishevelled socialist and future spokesman of Mussolini, Roberto Michels.

Both Ostrogorski and Michels concentrated upon the organization of parties in a democracy, and both saw a roughly similar conclusion behind a facade of accountability, modern political parties were essentially oligarchic structures, their professed goals serving only to legitimize organizations whose substance was an end in itself. Neither of not one accepts this

conclusion, one is bound to admire the originality and daring of their approach. For Ostrogorski and Michels were the first to try to ask general questions about the empirical characteristics of political parties. They were eager to discover how the coming of universal suffrage affected the working of parties, and whether parties in democracies had any characteristics in common. Modern work on political parties consists, to a considerable extent, merely of variations on the themes which they originated.

Jean Blondel, however, is rather more ambivalent than Ostrogorski or Michels, far whereas they restricted their analyses to the Western democracies, Blondel seeks to present an account which will be applicable to parties everywhere—in communist and Third World countries as well as in liberal regimes. The subtitle of his book is therefore a misleading one, for the reader expects a polemic about the evils of party government—something perhaps on the lines of S. E. Finer's vigorous symposium *Adversary Politics and Electoral Reform*. Blondel, however, is more wide ranging than this, though less successful.

It is of course difficult to produce a general critique of political parties within the space of 240 pages, and some may think the attempt over-ambitious, incoherent even; if it is to succeed, it certainly requires a formidable command of talents in its author—a wide-ranging and securely based historical understanding of a number of different countries, and a rare mixture of rigour and imagination so as to avoid the twin errors of speculation and scientism. Regrettably, Professor Blondel does not seem to possess these qualities, and his book will be valued, if at all, only for isolated aperçus, and not for any additional insight it makes to our knowledge of parties.

Blondel's book suffers from a number of defects, unfortunately only too common in works of this

genre. The most serious is a failure to clarify the particular questions which he seeks to answer. At the beginning of *Political Parties*, he poses a number of questions formulated in such wide-ranging terms that it is difficult to see what evidence, if any, would help us to answer them. What would count as an informative answer to a question such as "what party arrangements will achieve certain results and what must be done to create and maintain these parties?" Nor is it made very clear precisely why Blondel is so concerned with the question of parties. He begins by claiming that "the most spectacular development of the twentieth-century history of parties is... the four pages later he is arguing that, on the contrary, the true case for discontent is that parties, in the Western democracies at least, are too weak, based as they are by the comparatively feeble claims of powerful corporate institutions.

At the outset, then, the basic case which is to be evaluated is presented with too little clarity to allow a coherent argument to develop; and indeed Blondel does not attempt a sustained argument, but contents himself with discussing some general themes—the social bases of party support, party systems and types of party competition, party programmes, leadership and organization, and so on. He does not, however, succeed in saying very much that has not been said before, and there is an insecurity about some of his historical generalizations which does not inspire confidence.

A further weakness of *Political Parties* is the inaccurate account given of some of the theories discussed. For example, in his discussion of Anthony Downs's economic theory of democracy, all application to politics of Hotelling's model of spatial competition between shops

—Blondel claims that "it has won considerable fame for its evidence to show the logical necessity for parties to develop similar policies in competitive two-party systems", and that "the two major parties are in effect obliged to compete for the middle group, which one may expect to be inclined towards liberal views". This is a serious misunderstanding. For the convergence effect is only if the distribution of the opinions of the electorate is bell-shaped, of course, and is only one of many possible distributions of electoral opinion, and Downs devote considerable space to considering the pressures on parties when there are alternative distributions of opinion, and also the possibility of conflicting pressures from party activists. Blondel's summary, therefore, gives a very inadequate impression of the complexities of Downs's work.

Finally, it is worth drawing attention to the way in which Blondel uses the language of quantitative and science to import a spurious sense of objectivity to issues that require a quite different kind of treatment. If we are interested in the relationships between leaders and parties, what can we learn from statements such as the following?

No one line yet discovered the precise laws by which leaders can influence their parties: the variables and their combinations are numerous. In about forty-five countries, a party was created by the deliberate action of a leader. . . . In about half these countries, the leader was still in power in 1975; in fourteen of them, this leader and his party had been toppled by a coup; in eight, the disappearance of the leader (by death or succession) was followed by the disappearance of the party. . . . At least as an important force in the community . . . we may then conclude that leaders have con-

tributed to the creation of effective political parties in perhaps half of those countries in which a political party was artificially created—or in about one-sixth of the countries of the world. Many students of politics are still under the illusion that if their subject is to qualify as a genuine "science" it must adopt the crudest tenets of nineteenth-century positivism, and confine itself to what can be counted. Professor Blondel probably does not share this belief, but he might have borne in mind Louis Halle's remark that counting noses is not the same as explaining minds.

One's criticisms of Blondel's approach are, of course, in part a criticism of the whole behavioural approach to the study of parties. Oxford teachers of politics were perhaps wise to insist, when an association representative of university teachers of politics was set up in 1950, that it be known as the "Political Studies" rather than the "Political Science" Association. For the behavioural approach has not been very fruitful, especially in comparison with the efforts and finances that has been put into it. We are indeed just as far as we were in 1950 from reaching agreement upon the right conceptual framework for studying parties, and we have few if any testable generalizations about them which have stood up to empirical research. Indeed, the best work that we have on parties is either descriptive or historical, the one exception being the first volume of Professor Sartori's *Parties and Party Systems*, published in 1976, a work which, in contrast to Blondel, limits itself to the forms and modes of the coexistence of parties and excludes the sociology of parties (almost entirely from consideration; but not even Professor Sartori can persuade me that my scepticism about *la whole enterprise* is unjustified).

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The tendency to groups

By Vernon Bogdanor

2412

Ars Neerlandica

STUDIES IN THE HISTORY OF ART IN THE LOW COUNTRIES

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The series *Ars Neerlandica* is devoted to art from the Low Countries prior to the French Revolution. The volumes will deal not only with painting, sculpture and architecture, but also with manuscript illumination, drawings, woodcuts, engravings and tapestry. The Low Countries denotes present-day Belgium and the Netherlands, but also the Franco-Flemish border area that was absorbed into France by Louis XIV only in the 17th century. Despite its limited area and its relatively restricted population in earlier centuries, the Low Countries was a centre of remarkable productivity in the figurative arts, both qualitatively and quantitatively. Works of art from the Low Countries figure among the most precious treasures of museums of western art. The political history of the Low Countries was an uneven one, a fact that is reflected in its art. Two historical circumstances were of greatest significance in this regard: the unification of the independent duchies and provinces under the Burgundian dukes during the 15th century, and the subsequent division of the Low Countries in the wake of the Reformation and the revolt against Spanish rule. At this time the Northern Netherlands freed itself from Spanish control and underwent a period of great economic growth; the Southern Netherlands remained under Spanish rule until its incorporation into the Austrian empire in 1713. Local variations notwithstanding, the art of the Low Countries formed a unity, but after the division into the Northern and Southern

Netherlands, the Flemish School of the Catholic south tended to reflect the interests of its Church and aristocratic patrons, while in the Protestant north, the Dutch School developed about the patronage of regents and burghers. In spite of the political division, however, the art of the Northern and Southern Netherlands retained some features of a common heritage.

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When Constantine had himself
proclaimed emperor at York on the
death of his father in 306, the
Roman world had been riven by
internal warfare for more than two
generations, while foreign peoples
made the most of their chance to
nick up what booty they could.

Athens was captured by a raiding
force of Goths in 267. A few years
later an Arab potentate from the
corvair city of Palmyra gained
control of half of the eastern
portion of the empire. The old
structure of power, depending on a
clear, if never expressly formula-
lized, community of interest be-
tween the upper classes of the
empire and the imperial government,
broke down. What authority there
was to get things done was in the
hands of military commanders,
mainly men from what had been
provincial and underdeveloped
areas of the Roman empire. Power
came, if not from the barrel of a
gun, at any rate from the point of
a spear. For the twenty years
before Constantine's accession sta-
bility of a kind had been imposed
on the Roman world by a Dolma-
lian soldier, Diocletian, who must
have been one of the most revo-
lutionary men the Mediterranean world
ever produced. It is a pity we
know so little about him. But it
was a poor kind of stability, depend-
ent on coercion and regimentation.

During these two generations
civilization—in the broadest sense
of the word—survived with diffi-
culty. Scarcely any Latin literature
was written, and what was written
in the Greek half of the empire
was poor stuff. The only large

traces of the period are the
inscriptions, which, though they
tell us little about the life of the
people, do tell us a great deal about
the state of the empire.

When Constantine's nephew
Julian, the last member of his
family to reign, died in battle
against the Persians in 363 he left
behind him a world of material
prosperity, lively intellectual
activity, and a government which
was, in spite of its many faults,
substantially unchanged until the
great Muslim conquests of the
seventh century, the world of late
antiquity, on which Peter Brown
has written with such lucid
brilliance.

The crucial period of change was
precisely the period in which
Constantine to Julian. The world of
late antiquity was a Christian
world. Two of the monuments just
mentioned are of overtly Christian
content. Constantine, who favoured
the Christians, was traditionally
regarded by the Church as the next
thing to a saint—in spite of having
murdered his son and his wife—
and Julian has gone down to his-
tory as the Apostate, the renegade

who tried to turn the clock back.
We have learned what complexities
are involved in the process of
"Christianization". Professor
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religious confusion with all the
mystique of imperial victory and so
became itself a symbol of power
and legitimacy. She recognizes that
paganism was not a simple matter
of isolated incidents to long years
of peaceful coexistence; she might
have gone on to say the same of
Christian and anti-Christian attacks in
the period which she studies: later it
became a different matter.

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building surviving from the period
is the palace which Diocletian had
built for himself at Split, within
whose walls the medieval and
much of the modern city lies. Gron-
dise it may have been, great it was
certainly not. How the wielders of
power saw themselves we can judge
from the squat porphyry figures
built into one of the external corners
of St Mark's in Venice. Compare
these with such representations of
rulers as the statue of Augustus in
the Vatican Museum or the aequi-
larian statue of Marcus Aurelius on
the Campidoglio, and the lowering
of men's sights and narrowing of
their vision springs to the eye.

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seventh century, the world of late
antiquity, on which Peter Brown
has written with such lucid
brilliance.

The crucial period of change was
precisely the period in which
Constantine to Julian. The world of
late antiquity was a Christian
world. Two of the monuments just
mentioned are of overtly Christian
content. Constantine, who favoured
the Christians, was traditionally
regarded by the Church as the next
thing to a saint—in spite of having
murdered his son and his wife—
and Julian has gone down to his-
tory as the Apostate, the renegade

who tried to turn the clock back.
We have learned what complexities
are involved in the process of
"Christianization". Professor
Brown has shown the pagan aris-
tocracy of Rome gradually taking
over from within by its Christian
wives and maiden sons. The
bishop of the Trood who sacrificed
of the grove of Achilles is a solu-
tary warning not to draw our dis-
tinctions too sharply. Pagans and
Christians were like fish swimming
in the same water.

Diana Bowder examines this key
period of change with particular
reference to its works of art and
the light they may throw on the
transformation of men's outlook on
the world. *The Age of Constantine
and Julian* is a thoughtful book,
full of insights. She is good on the
way in which the church mono-
graphers of the late antique period
employed a semi-underground
group, was deliberately set apart
by Constantine in his early days of
religious confusion with all the
mystique of imperial victory and so
became itself a symbol of power
and legitimacy. She recognizes that
paganism was not a simple matter
of isolated incidents to long years
of peaceful coexistence; she might
have gone on to say the same of
Christian and anti-Christian attacks in
the period which she studies: later it
became a different matter.

When she tries to attribute
particular works of art to Christian
or pagan patrons she gets into
deep water. A church building,
such as Bishop Theodore's church
at Aquileia (built before 320) or
Constantine's churches in Rome
and Jerusalem, are not problematic.
A recognizable pagan cult site, like
the fourth-century temple at Ly-
dney, offers equally little scope for
uncertainty. Probably a sarcoph-
agus with biblical scenes is safe
evidence that its patron felt him-
self to be a Christian. But what
about the more complex and more
ambiguous cases? The mosaic of
the Virgin and Child in the church
of San Apollinare Nuovo in Ra-
venna, for example, is a work of
art which is both Christian and
pagan. It is a pity we know so
little about the life of the people
of the period. The only large

traces of the period are the
inscriptions, which, though they
tell us little about the life of the
people, do tell us a great deal about
the state of the empire.

When Constantine's nephew
Julian, the last member of his
family to reign, died in battle
against the Persians in 363 he left
behind him a world of material
prosperity, lively intellectual
activity, and a government which
was, in spite of its many faults,
substantially unchanged until the
great Muslim conquests of the
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CLASSIFIED ADVERTISEMENTS

The British Library Collections

Use your knowledge of Japanese language and culture

Assistant Keeper Appointment

The successful candidate for this interesting London post will join the Department of Oriental Manuscripts and Printed Books and be responsible for management of the Japanese Collections (about 50,000 volumes) both antiquarian and modern. Work involves extending the collection of current publications in Japanese, regular scanning of current and antiquarian catalogues, cataloguing and subject indexing new material, providing information on all aspects of Japanese literature, life and culture to academic researchers and the public, compiling catalogues on special aspects of the Collections, and exhibition work.

Candidates (aged at least 28) must have a degree with 1st or 2nd class honours or an equivalent or higher qualification either in Japanese or in another subject supported by a thorough knowledge of Japanese language and culture. Experience of library work or academic research in the Japanese field and/or a qualification in librarianship advantageous.

Starting salary within the range £5,856-£8,820 according to qualifications and experience. Appointment may be permanent, or (in an appropriate case) on secondment.

For further details and an application form (to be returned by 24 November, 1978), write to Civil Service Commission, Alencon Link, Basingstoke, Hants, RG21 1JB, or telephone Basingstoke (0256) 85551 (enquiries service operates outside office hours). Please quote G(40)382.



First Assistant

Required at Barnstaple Central Library
Salary: £2,823-£3,270 including supplement. (The Library Service in Devon is currently under review.)

To be first line supervisor in the Central Reading Library with special responsibility for the Children's Section—37 hours week including late evening and Saturday duties.

Previous experience end/or considerable knowledge of library work essential.

Further details and an application form are available from the County Librarian, Administrative Centre, Barley House, Isleworth Road, Exeter. Closing date for application 17th November, 1978.

DEVON



BBC

REFERENCE LIBRARY
TELEVISION CENTRE, W12

QUALIFIED LIBRARIAN

with good reference library experience required to join team of enquiry assistants operating a reference service for programme makers in Television. Salary: £3,290 p.a. (higher if qualifications exceptional) to £4,040 p.a. maximum plus a per cent shift allowance.

Telephone or write immediately, quoting reference 78.G.1714.TL for application form to: Appointments Department, BBC, Broadcasting House, London, W1A 1AA. Tel: 880 4468 Ext. 4619.

Education

School Librarian

£3,732-£4,632 p.a. inclusive (AP3-4)

A Chartered Librarian (male or female) is required as School Librarian at the Medean Comprehensive School, Burns Lane, Worsop, Mansfield, Notts. There is also a qualified Assistant Librarian.

Generous assistance will be given with the expense incurred in moving house in accordance with the Authority's Scheme. For further details, please write to the Assistant County Librarian (quote ref OCC), Education Library Service, County Library, Angel Row, Nottingham.

Applications (no forms) giving details of qualifications and experience, and the names and addresses of two referees, should reach the Headmaster of the School at the address above not later than Friday, 17 November, 1978. Please quote ref. 132.



THE BELFAST EDUCATION AND LIBRARY BOARD

Applications are invited for the undernoted posts in the Libraries Department.

1 Primary Schools Librarian

Salary: £4,461-£5,256 plus £312 pay supplement (AT5/S01). The successful applicant must be capable of organising the provision of library books, materials and services to all primary schools in the area. He/she should be critically aware of new developments in School Librarianship and have an interest in current educational trends.

2 Audio/Visual Librarian

Salary: £3,833-£4,761 (AP4/APS) plus £312 pay supplement. The successful applicant will work mainly within the field of educational support services, with non-book materials of all types.

Both posts are open to both male and female applicants who must be qualified librarians.

CANDIDATING WILL DISQUALIFY.

Application forms may be obtained from the Personnel Officer, Board Headquarters, 40 Academy Street, Belfast BT1 2NQ (telephone 0232-29211, Ext. 254).

Completed applications must be returned to the Personnel Officer not later than 4.00 p.m., Friday, 1st December, 1978.

Librarians

in Government Departments

There are vacancies in the following Government Departments for candidates with professional qualifications and some practical experience. Those expiring to obtain professional qualifications by 30 November 1978 will be considered.

Home Office

Police College Library, Bramhall House, Hartley Wintney, Hampshire.

Science Research Council

Royal Greenwich Observatory Library and Archives, Herstmonceux Castle, Hailsham, East Sussex. Salary: £3,110-£4,576. Starting salary may be above the minimum. Promotion prospects. Non-contributory pension scheme.

For full details and an application form (to be returned by 23 November 1978) write to Civil Service Commission, Alencon Link, Basingstoke, Hants, RG21 1JB, or telephone Basingstoke (0256) 85551 (enquiries service operates outside office hours). Please quote G(4A)824.

Cataloguers £4,530 - £4,917 p.a. inc.

to join the newly-established central library unit at our Chess Side, Southgate location.

Your responsibilities would include cataloguing, classifying, and indexing acquisitions to the polytechnic library using the BLCMP automated cataloguing service, and generally assisting in the development of this key area in response to the needs of the individual site libraries and their users. Professional qualifications are expected together with sound practical experience of automated cataloguing systems and a flexible and enthusiastic approach to work.

Write quoting ref. 41a for further details and application form, quoting ref. 41a to: Appointments Officer, Middlesex Polytechnic, Bounds Green Road, London N11 2NG. Closing date November 13.

Middlesex Polytechnic

Essex County Library NORTH AND WEST DIVISION Harlow Area Team

Deputy Area Team Librarian

S01, £4,920 to £5,258 per annum plus £312 annual salary supplement, plus £120 per annum London Weighting.

We require a qualified librarian to be based at the Harlow Central Library, The High, Harlow CM20 1HA. Further information regarding this post and reorganisation generally can be obtained by telephoning the Administration Office on Chelmsford 84881, extension 35.

Applications (no forms) by November 17, 1978 (closing reference number 78/78) to Mr Barry Langley, County Librarian, County Library Headquarters, Goldie Gardens, Chelmsford, Essex CM2 0EW.



Essex County Council

LONDON BOROUGH OF LEWISHAM

Assistant Librarian

£3,108 to £3,938/£4,431

Required to assist the Branch Librarian in the administrative operation and administration of the branch. Hours of duty: 38 per week, worked on a rota basis to cover the hours during which the libraries are open to the public. The rota is arranged so that a reasonable number of evenings are free of duty and also to give periodic Saturday leave. Applicants may be required to work in any of the Council's library establishments.

Application form, returnable by November 17, and detailed job description from Chief Personnel Officer, Town Hall, Calford, London SE8 4RU or telephone 01-890 7888 (24-hour answering service) quoting reference AM108/TLB, and job title.

Readers' Assistant

Nottinghamshire County Council

Leisure Services

Libraries

Assistant Librarian

Required in the Education and Youth Section of the County Library, Mansfield. The successful applicant will be responsible for the provision of library services to the Mansfield Youth Centre and will be required to assist in the provision of library services to the Mansfield Youth Centre and will be required to assist in the provision of library services to the Mansfield Youth Centre.

For full details and an application form (to be returned by 23 November 1978) write to Civil Service Commission, Alencon Link, Basingstoke, Hants, RG21 1JB, or telephone Basingstoke (0256) 85551 (enquiries service operates outside office hours). Please quote G(4A)824.

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CLASSIFIED ADVERTISEMENTS

London Borough of Havering Libraries and Cultural Activities Division

ASSISTANT BOROUGH LIBRARIAN

Administrative Services
Grade P.O.1(a) £5,012-£5,827 inclusive (plus essential user car allowance)

Applications are invited from suitably qualified persons with proven managerial experience for this third tier post responsible for the provision of administrative services for the division.

Further particulars and application forms from: The Borough Librarian and Officer, Central Library, St. Edwards Way, Romford RM1 3AR. Closing date 17th November 1978.

LINGUISTICS TEACHING IN NEAR EAST

Center for English Language Research and Teaching in American University, Washington, D.C. is seeking a qualified linguistics teacher to teach English as a second language and experience in teaching English as a second language and experience in teaching English as a second language.

For full details and an application form (to be returned by 23 November 1978) write to Civil Service Commission, Alencon Link, Basingstoke, Hants, RG21 1JB, or telephone Basingstoke (0256) 85551 (enquiries service operates outside office hours). Please quote G(4A)824.

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